

Adagio.

SANCTUS.

Soprano 1

Soprano 2

Basso

Organo.

p Sanc-tus, *mf* Sanc-tus, *f* Sanc-tus Do-mi-nus De-us Sa-ba-

-oth! *p* Sanctus, *mf* Sanctus *f* Do-mi-nus De-us *ff* Sa-ba-

Allegro

-oth! Pleni sunt coeli et terra gloria gloria. tu a, tu a, tu a

Allgro. Pleni sunt coeli et terra gloria gloria

ple - ni sunt coe - li et *ff* ter - ra glori - a tu
ple - ni sunt coe - li et *ff* ter - ra glori - a tu
ple ni sunt coeli et *ff* ter - ra glori - a, glori - a tu

a; *p* O - san - na in ex - cel - sis! O - san - na in ex cel - sis! O -
a; *p* O - san - na in ex - cel - sis! O - san - na in ex cel - sis O -
a; *p* O - san - na in ex - cel - sis; O - san - na in ex cel - sis; O -

- san - na in ex - cel - sis, in ex - cel - sis.
- san - na in ex - cel - sis, in ex - cel - sis.
- san - na in ex - cel - sis, in ex - cel - sis.

BENEDICTUS

Andante con moto.
dolce.

DU ET.

Soprano 1.
or Tenore 1.Soprano 2.
or Basso Solo.

Organo.

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, *mf* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Be-ne-

-ni, qui ve-nit in no-mi-ne Do-mi-ni!

-dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui

Be-ne-dic-tus

ve-nit Do-mi-ni *mf* in no-mi-ne Do-mi-ni *p* Be-ne-

p in no-mi-ne *mf* in no-mi-ne Do-mi-ni *p* Be-ne-

mf Be-ne-dic-tus, be-ne-
mf Be-ne-dic-tus, be-ne-

mf Be-ne-dic-tus, be-ne-

ritenuto. *a tempo.*
f ve-nit in no-mi-ne Do-mi-ni.
f ve-nit in no-mi-ne Do-mi-ni.

ritenuto. *dim.* *a tempo.*

Allegro.
p O san-na in ex-cel-sis, O
mf O san-na in ex-cel-sis, O
mf O san-na in ex-

p *Allegro.*

san na in ex cel sis! O san na in ex cel sis, O san na in ex
san na in ex cel sis, O san na in ex cel sis O san na in ex
cel sis, O san na, O san na in ex cel sis, O san na in ex

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Bass/Tenors), and the bottom staff is for piano accompaniment. The lyrics are written below the vocal staves. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings *f* and *ff*.

cel sis! *p* O san na in ex cel sis *mf* O san na in ex
cel sis, *p* O san na in ex cel sis, *mf* O san na in ex
cel sis, *p* O san na in ex cel sis, O san na in ex

The second system continues the hymn with four staves. The vocal parts and piano accompaniment follow the same structure as the first system. The lyrics are written below the vocal staves. The piano part includes dynamic markings *p* and *mf*.

cel sis, O san na in ex cel sis in ex cel sis.
cel sis, O san na in ex cel sis in ex cel sis.
cel sis, O san na in ex cel sis in ex cel sis.

The third system concludes the hymn with four staves. The vocal parts and piano accompaniment follow the same structure. The lyrics are written below the vocal staves. The piano part includes dynamic markings *p* and *f*.